



Judy Perry, *Jubilant*, pastel.

We are delighted to have the generous support of Essex Savings Bank as the premier sponsor for the summer exhibitions. According to David Zuckerbraun, Vice President of the Essex Trust, “Essex Savings Bank is thrilled to support the Lyme Art Association’s upcoming Ship to Shore exhibition in June. Southeastern Connecticut’s relationship to its shoreline and the sea is an integral part of our local culture and, in fact, our daily lives. To be able to sponsor an inspirational exhibition such as this is truly an honor for our organization.”

Ship to Shore celebrates the sea and shoreline life in a broad range of styles, mediums, and subjects interpreted by our member artists: carefully researched historical images, coastal scenes, competitive sailing to quiet harbors, marine wildlife, and still-lives.

Renaissance in Pastel is the 29th National Juried Exhibition of the Connecticut Pastel Society and will feature nearly 100 pastel paintings – landscapes, still lifes, portraiture, figures – by artists from the United States and other countries.

Water All Around Us features young artists whose work is inspired by the bodies of water that surround us, from Long Island Sound to the Lieutenant River to ponds or streams or puddles in our own backyards or local parks.

The Lyme Art Association is deeply grateful to Essex Savings Bank. Their contribution makes it possible to bring excellent representational art to our community. Their support also provides opportunities for young people to exhibit their art in a professional setting.

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CALENDAR

For complete details on exhibitions, classes, workshops, lectures and other events, visit www.LymeArtAssociation.org.

Ship to Shore: A Marine Show CT Pastel Society Renaissance in Pastel

June 10 – August 4, 2022

Opening Reception:

Friday, June 17, 5:00 – 7:00 pm

Water all Around Us: Young Artists Show

June 10 – August 4, 2022

Family Event: Sunday, June 12, 12:00 – 2:00 pm

Pop-up Plein Air Painting Groups

July and August 2022

Groups will be announced, dependent on heat and rain. Locations to include Lavender Farm, Pratt Homestead, Griswold Point.

Contact [Maura Cochran](#) for details.

Point of View: 101st Elected Artist Show

True Blue – all members

August 12 – September 22, 2022

Opening Reception:

Friday, August 19, 5:00 – 7:00 pm

Elected Artist Applications are due.

Monday, August 29, 2022

[Download application.](#)

New England Landscape Show

September 30 – November 10, 2022

Opening Reception:

Friday, October 7, 5:00 – 7:00 pm

Art Supply Expo

Saturday, October 8, 2022,

10:00 am – 3:00 pm

Annual Membership Meeting

Wednesday, October 12, 2022

5:30 – 7:30 pm

Palate to Palette

October 20, 2022, 6:00–9:00 pm

Enjoy an evening of food, wine, music, and fine art in support of Lyme Art Association.

Deck the Walls in the Foster Caddell, Cooper Ferry and Cole Galleries

Christopher Zhang & John C. Traynor in the Goodman Gallery

Aleta Gudelski in the Mile Brook Gallery
November 18, 2022 – January 1, 2023

Opening Reception:

Sunday, November 27, 2:00 – 4:00 pm

From the Board President



I have been involved with historic preservation over the years in the portion of my career as a muralist/decorative painter, recreating and restoring artwork in public and private buildings. I also happen to live in a historic property (1793 center chimney colonial with barns), which has appropriate furnishings. I collect windup clocks, victrolas, electric trains and other stuff of historic interest. That is all to say that my commitment to historic preservation is integral to who I am.

Over the last 3 to 4 years, the Building Committee has been working with a local architectural firm to address the aging skylights and lack of insulation overhead in the galleries. Because LAA is an active, dynamic organization lucky enough to call our historic gallery building home, we juggle the issues of staying true to the historic design, maintaining stable conditions in the gallery, and using materials and technology that save energy and look toward the future. We seek to optimize energy efficiency while maintaining our (admittedly not totally energy efficient!) skylit galleries.

There are compromises in situations like ours; there is no solution that retains daylight in the galleries that comes even close to the recommended “R value” for a home or commercial building. And current materials, while improving the insulation significantly, will not transport visitors back to the muslin-clad laylights of 1921. But we have done our homework and are confident that the project we are about to embark on is the right path in 2022 – a middle path that retains what we love best about our galleries, meets the requirements of the historic district we are so proudly part of, and positions us for dealing with increased energy costs and climate concerns for decades to come.

I personally thank each of you who have supported the Skylight Project appeal, and I encourage all who have not yet done so to do your part. Look forward to seeing the work start in the months to come. I certainly do! — Harley Bartlett

BOARD OF DIRECTORS

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Laurie Pavlos, Executive Director
Elsbeth Dowd, Development Director
Paul Michael, Gallery Manager
Jolie Collins, Communication Manager
Ann Chan, Business Manager
Sara Drought Nebel, Gallery Associate
Sarah Kentoffio, Gallery Assistant
Franceska Nebel, Office Assistant

“SAVE OUR SKYLIGHTS”

Many thanks to all our generous supporters who made donations to the Skylight Project over the past year. We are more than halfway towards our goal for this phase of the Second Century Campaign! As a friend of the Lyme Art Association, you have been part of an organization founded by the American Impressionists over 100 years ago. Our historic gallery, built by those artists, has served art lovers and artists at every stage of their journey through exhibitions, camaraderie, year-round art education, and cultural programs for more than a century. **Your donations ensure that this historic building remains the home of great American art and artists for the next 100 years. Give online or send a check with “Second Century Campaign” in the memo line to the Lyme Art Association, 90 Lyme St., Old Lyme, CT 06357.**

Our founders created a spectacular home for art in Old Lyme, with skylit galleries specifically designed for the display of fine art. As you know, we now need to fix those leaking skylights and make our building weathertight and sustainable. This is the critical first part of our \$1.2 million multi-phase capital project. Our plan is to use 21st century technology that retains and respects the architectural history of the building and secures the home of the Lyme Art Association for decades to come. The interior projects remaining in the Second Century Campaign include ensuring accessibility for people of all abilities, updating mechanicals, and creating a state-of-the-art environment that honors our past while allowing for a bright future.



A view of the attic of the Lyme Art Association, with skylights above and laylights below that bathe the galleries in natural light.



The Lyme Art Association is excited to announce staff changes!

As you visit the gallery, you are likely to see some new faces! After more than a decade as Gallery Manager, Jocelyn Zallinger has joined her husband Peter in a much-deserved retirement with family and friends and, just maybe, coming back to her own art again. Armed with a Bachelor of Fine Arts from Rhode Island School of Design and a warm and engaging personality and management style, Jocelyn has won the esteem of artists and gallery patrons alike over the years, on both a professional and personal level.



Sara Drought Nebel,
Gallery Associate

Jocelyn hands over a thriving gallery operation to Paul Michael, a graduate of the Lyme Academy of Fine Arts. Jocelyn worked closely with Paul for a number of weeks to ensure a smooth transition.

Sarah Kentoffio is the LAA's new Gallery Assistant, taking over for Ruthie Viele, who is making more time for her art. Sarah is also a graduate of the Lyme Academy of Fine Art. With Sarah Kentoffio joining Sara Drought Nebel at the front desk, we imagine there might be some confusion – so our new Sarah is “Sarah K” for clarity. We also welcome Francesca Nebel, our new Office Assistant, who practically grew up at LAA.



Jolie Collins
Communications Manager

Jolie Collins is joining the LAA staff as the new Communications Manager, a position created to consolidate email newsletters, social media, website management, and other promotional tasks under one staff person. Jolie is splitting her time between Wisconsin and Connecticut until September, when she will be fully relocating to Connecticut.

And finally, after twelve very successful years at Lyme Art Association, Laurie Pavlos will step down as Executive Director. Laurie joined the Lyme Art Association staff in 2010 as business manager, bringing a strong record of non-profit experience at the Connecticut River Museum. Later, Laurie led the Executive Team joined by Gallery Manager Jocelyn Zallinger and Development Director Gary Parrington before assuming the Executive Director position in 2018. Throughout, she has been an enthusiastic supporter of LAA mission and values.

As of July 1, Elsbeth Dowd succeeds Laurie Pavlos as Executive Director. For the past two years, Elsbeth has been our Development Director. Upon joining the Association staff in early 2019, she wasted no time in enhancing our communications, starting with social media, and building relationships with community partners, sponsors, members, and donors to engage the community with our organization and mission.

Prior to joining Lyme Art Association, Elsbeth was the Executive Director of the Oysterponds Historical Society in Orient, New York, and before that was Museum Registrar at the Sam Noble Museum in Oklahoma. Elsbeth received her bachelor's degree in art and archaeology from Princeton University and her doctoral degree in anthropology from the University of Oklahoma.

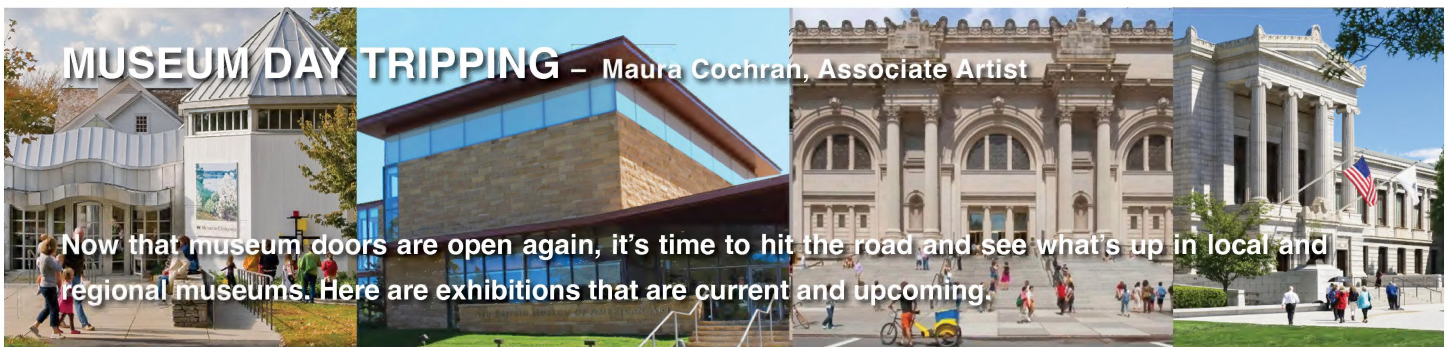
Although there are some significant changes in the staff, you can expect to experience the same friendly, competent assistance as before. And the programming and mission of the organization are as solid as ever, guided by our recently developed Strategic Plan and governed by our hardworking and devoted Board of Directors.



Paul Michael, Gallery Manager and retiring
Gallery Manager Jocelyn Zallinger



Laurie Pavlos, Executive Director and Elsbeth Dowd, Development Director



MUSEUM DAY TRIPPING – Maura Cochran, Associate Artist

Now that museum doors are open again, it's time to hit the road and see what's up in local and regional museums. Here are exhibitions that are current and upcoming.

The museum websites are full of on-line education, pod casts, and virtual tours. Each organization continues to update their Covid 19 protocols, hours and days of operation, and upcoming shows, so check their web sites before going. Here are some current exhibitions of interest.

FLORENCE GRISWOLD MUSEUM

Dana Sherwood: Animal Appetites and Other Encounters in Wildness – through September 18, 2022

Dana Sherwood's artwork and installations examines the relationship between wild nature and domestic culture. The exhibition is a whimsical yet thought-provoking exploration of the relationship between humankind and our animal neighbors.

NEW BRITAIN MUSEUM OF AMERICAN ART

Early Modern America:

1910s to 1950s – through July 24, 2022

This exhibition explores two veins in early 20th century art from abstraction to works depicting everyday life in America, featuring artists such as Alexander Calder, Jackson Pollock, Thomas Hart Benton, Georgia O'Keeffe, among others.



Georgia O'Keeffe, *East River from the 30th Story, Shelton Hotel*, oil

THE WHITNEY MUSEUM OF AMERICAN ART, NYC

The Whitney Biennial - through September 5, 2022

Introduced in 1932, the Biennial charts developments in American art. A constellation of the most relevant art and ideas of our time, the 2022 exhibition will be the Biennial's eightieth edition.

THE METROPOLITAN MUSEUM OF ART

Winslow Homer – Crosscurrents – through July 31, 2022

The centerpiece of the exhibition is Homer's iconic *The Gulf Stream*, a painting that reveals his lifelong engagement with charged subjects of race, politics, nature, and the environment. The show features approximately 90 oils and watercolors.

BOSTON MUSEUM OF FINE ARTS

Turner's Modern World – through July 10, 2022

One of Britain's greatest artists, J. M. W. Turner (1775–1851) lived and worked at the peak of the industrial revolution, when steam replaced sail, machine power replaced manpower, and wars, political unrest, and social reforms transformed society.

THE CLARK MUSEUM, Williamstown, MA

Tomm El-Saieh – through December 31, 2022

The large, abstract paintings of Tomm El-Saieh teem with marks evoking ornament, language, and architecture. The rhythmic, all-over compositions test the limits of our perception and our expectations about abstraction.



Winslow Homer, *The Gulf Stream*, oil

ENJOY MUSEUM VISITS? Consider membership in North American Reciprocal Museum Association (NARM) www.narm-massassociation.org, a network of 1,190 art museums, galleries, historical museums, and societies. Become a member in one of the museums, and then “up” your membership to include NARM.

There are 18 members in Connecticut including the Lyman Allyn Art Museum, Wadsworth Athenium, Mark Twain House and Museum, New Britain Museum of American Art, The Aldrich Contemporary Art Museum, and Mattatuck Museum.

There are 71 members in Massachusetts, including The Clark Art Institute, Harvard Art Museums, Norman Rockwell Museum, Peabody Essex Museum, Provincetown Art Association and Museum, Provincetown, and the Worcester Art Museum.

Check it out!

CELEBRATING CT WOMEN ARTISTS – Patricia Corbett, Elected Artist

In 1987, Congress designated the month of March 1987 as “Women’s History Month” and the nation has celebrated Women’s History Month in March ever since. It seems very fitting to call attention to the pioneering female artists of Connecticut who broke down barriers to the male dominated art scene that existed 100 years ago.

As well as being a member of Lyme Art Association for over 10 years, I am also a member of [Connecticut Women Artists](#). Through my association with CWA, I have learned a lot about the history of women artists in Connecticut and the struggle they faced to exhibit their art. In 1928, a young and enlightened new Director of the Wadsworth Museum, A. Everett “Chick” Austin Jr. took the first step by inviting two local women to start an organization for women artists, promising them space for an exhibition at the Atheneum.

It must be noted that in 1910 the [Connecticut Academy of Fine Arts](#) (CAFA) started the presentation of annual juried shows at the Atheneum. Interestingly, some women participated but the organization was run by men who were mainly former students and teachers at the Charles Noel Flagg’s “Flagg’s Night School for Men.” The school was later renamed the “Art Students League of Connecticut” but was still restricted to men. Another group of 13 men calling themselves the Hartford Salmagundians formed and were planning their first show at the Atheneum in January 1929.

Chick Austin worked with Jessie Goodwin Preston (1879-1973) and Helen Townson Stimpson (1886-1977) to develop a 1929 exhibition devoted totally to the art work of Connecticut women artists. Preston and Stimpson were good friends, professionally trained artists, and prominent members of Hartford social circles which certainly helped pave the way. Both women had also been early members of CAFA. Think about what it took for Austin to even entertain such a bold endeavor! He may not have fully appreciated their approach to painting, but he felt that women artists should have an equal opportunity to exhibit their works.

In no time, Preston and Stimpson gathered 18 other women artists such as Evelyn Longman Batchelder (1874–1954) and Edith Brisco Stevens (1898–1931) and formed the Women Painters and Sculptors Society of Hartford, today known as Connecticut Women Artists. Their first exhibition was at the Wadsworth Atheneum in April 1929.

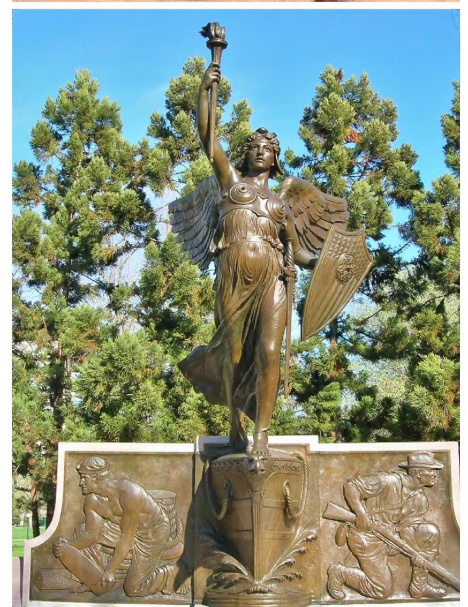
This was not a group of amateurs but serious artists who had devoted themselves to study at the Art Society of Hartford under such artists as William Merritt Chase, and in New York City with Robert Henri, Walter Griffin, Harry Leith-Ross, Emil Carlson, and Hugh Breckenridge. They attended such institutions as National Academy of Design in NY, Pennsylvania Academy of Philadelphia, Chicago Art Institute, Pratt Institute, and Yale Art School. Several of them studied abroad in Paris.

Many of these early Connecticut women artists were also founders of [Hartford’s Town and County Club](#), formed in 1925, in response to women’s exclusion from membership in The Hartford Club, “to provide an organized center for women’s work, thought and action; to advance the interests of women, and to promote science, literature and art,” as the club’s website notes.

Women artists congregated at the Town and County Club, where the women shared ideas about art and life. It still invites women today to hold exhibits in their gallery. I feel honored to have exhibited in that hallowed space in November of 2021! Many of their original works are on exhibit in the permanent collection. A must see!

Sources: Gary Knoble. *Women Painters and Sculptors Society of Hartford, Formation and Early Members*. 2016. www.CTEexplored.org. www.TownCounty.com. www.ArtHerStory.net. www.CTMonuments.net.

Art from top: Jessie Goodwin Preston, *Weatherbeaten*, oil; Helen Townson Stimpson, *Moored Ships*, oil; Edith Brisco Stevens, *Pier Scene*, oil; Evelyn Longman Batchelder, *Spirit of Victory*, *Spanish American War Memorial*, Bushnell Park, Hartford.



PLEIN AIR PAINTING – John C. Traynor, Elected Artist

Elected Artist John Traynor is a skillful painter of every genre: landscape, still life, and portraiture. His blend of realism and impressionism sets his work apart. Many people can recognize a “Traynor painting” by the brush strokes and atmosphere. In this interview, we asked John to give us some insights on his approach to plein air painting.

Please tell us about yourself.

My first outdoor paintings were of the rolling hills and farms of New Jersey where I was raised. At the age of sixteen, I started my studies at Paier College of Art in addition to landscape painting with Frank Mason in Stowe, Vermont. After five years of studying with Mason, I started selling my paintings at outdoor art shows. I moved to southern New Hampshire in my late twenties where I have painted for over thirty years. I have also traveled around the United States and Europe to paint. Today, most of my paintings are sold in galleries or out of my studio.

What drew you to Lyme Art Association?

My painting instructor Frank Mason learned to paint landscapes in Old Lyme as a student of Frank Vincent DuMond. Mason would talk about his summers spent in Old Lyme in the late 1930s. Ironically, Jocelyn Zallinger, Gallery Manager invited me to exhibit in their Invitational Landscape show.

I was very impressed with the natural light in the gallery. It is a wonderful place to view art and the staff impressed me, always professional and friendly even after a long day of receiving paintings for a show. I usually run into artists I know at the receptions. As an artist it is important to get out in the world to show your paintings and see other artists' works.



John gave a landscape painting demonstration sponsored by the Ridge-wood Art Institute. This two-hour video is well worth your time, whether you are a plein air painter, studio painter or art enthusiast.

<https://www.youtube.com/watch?v=JdCTnXm2afs>



John and his duct tape easel.

What excites you about outdoor painting?

I view painting outdoors as a learning experience. Nature is the best teacher. I enjoy watching the light and color change as I am painting. The ideas that come to me outside are brought back inside to the studio.

How do you find interesting locations?

I have always traveled around the world to paint. There have been over fifty trips to Europe as well as many locations in the U.S. When I am done painting at the end of the day, I observe the light on subjects on my way back to where I am staying. I will go back to those spots the next day to paint. I am constantly scouting for new places to paint as I am driving around.

What differs in your painting approach inside vs. outside?

When I paint outdoors I paint wet into wet. I use a drier in the medium that I mix into the paint as I work. The drier in the medium causes the painting to dry a little as I paint. This keeps the colors from getting grey or muddy. In the studio, I work longer on the painting so I will put less drier in the medium.

What is your kit for working outdoors?

I have four or five different easels and several easel paint boxes. These boxes contain shelves for the wet paint. I started using the boxes while studying with Frank Mason. Frank would pre-mix paints specifically for landscape painting and put them on the shelves. These boxes make it easy to travel with wet paint. I have a few small French easels for smaller studies outdoors. I have a tripod easel for larger paintings.

One time I forgot my easel. When I got to the painting spot and realized I had no easel, I was so disappointed. My wife and I had spent over an hour looking for a good spot. So, my wife told me to check the emergency kit for something to use. Fortunately, I found a roll of duct tape and used that to tape the canvas to a tree. It worked great.

Any words of wisdom for those just starting out?

The quickest way to improve your landscape painting is to paint outdoors every day. It also helps to paint with another artist who can give you some feedback. If you want to sell your paintings, it is best to start with low prices and as you sell more, slowly raise the prices.

www.JohnCTraynor.com

“Standing on the shoulders of giants” is a metaphor to describe the understanding gained by major thinkers who have gone before in order to make future progress. John Traynor reminds us that this also applies to the field of art where Lyme Art Association founding member Frank Vincent Dumond and his protegee, Frank Mason, influenced the work of Traynor and other artists.

In 1884, **Frank Vincent Dumond (1865–1951)** came to New York as a young man to study at the Art Students League, later traveling to Paris with his younger brother, Frederick, to study at the Julian Academy. Returning to New York in 1892, Frank worked as a newspaper artist, illustrating for *Harper’s Weekly* for more than two decades. Dumond also began to teach at the Art Students League, an association that spanned nearly six decades.

Dumond joined the Lyme Art Colony in 1902. “I have the pleasure of announcing that Mr. and Mrs. DuMond have decided that they wish to spend the summer in Lyme with you,” wrote Allen Butler Talcott to Florence Griswold. Frank and his wife, Helen, ultimately purchased a farmhouse on Grassy Hill Road in Lyme where his palette began to change from a tonalist technique associated with Henry Ward Ranger to a lighter and brighter approach.

A masterful painter, Dumond is also remembered as one of America’s outstanding art educators, tutoring such future artists as Georgia O’Keefe, John Marin, and Frank Herbert Mason.

When not in Lyme, the DuMonds lived in New York City. Dumond told a New York reporter in 1907 about his fondness for Grassy Hill: “Every year I grow more deeply attached to my summer place and less inclined to leave it.” Frank and Helen Dumond are buried in Grassy Hill Cemetery in Lyme.

Frank Herbert Mason (1921–2009) was born in Cleveland, Ohio and moved with his family to New York City at the beginning of the Depression, where he enrolled in the experimental Music and Art High School. Mason found his artistic calling at the age of 16 at the Art Students League of New York in the classroom of Frank Vincent Dumond.

Mason was renowned for his portraits, figures, landscapes, and religious paintings. Like his mentor, Frank Dumond, Mason was one of the most prestigious American art instructors of his time, teaching at the Art Students League for fifty-seven years.

A turning point in Mason’s career was his introduction to Jacques Maroger, Director of the Louvre Laboratoire, whose investigations into the painting techniques of the 17th and 18th centuries would have a strong influence on Mason. Maroger and Mason sought to uncover the secrets to the Old Master’s mediums and techniques.

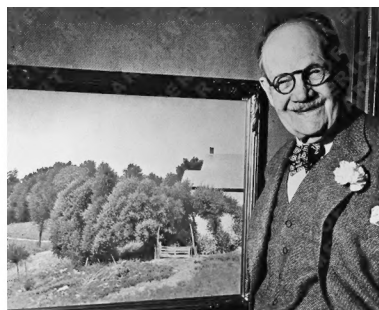
Armed with his knowledge of the Old Masters, Mason sought to preserve historical works of art and challenged the cleaning techniques employed by institutions such as The Metropolitan Museum of Art, The Vatican, and the Frick, eventually joining ArtWatch International to help supervise the conservation of masterpieces worldwide.

Frank Mason’s portraits, figures, landscapes, and religious paintings are collected worldwide. One of his most significant works was a commission for a series of paintings depicting the life of Saint Anthony of Padua, installed in the Church of San Giovanni de Malta for which he was awarded the prestigious Cross of Merit, Prima Classe, by the order of the Knights of Malta.

Sources: AskArt.com. Ancestry.com. FindAGrave.com. FlorenceGriswoldMuseum.org. FrankMason.org. NewRiverFineArt.com. Wikipedia.org.



Frank Vincent Dumond, *Spring Day at Grassy Hill*, oil. Cooley Gallery.



Frank Vincent Dumond



Frank Herbert Mason



Frank Herbert Mason, *Lake Landscape*, oil.

INSTRUCTOR SPOTLIGHT – Debra Paulsen, Associate Artist

Nancy Peel Gladwell teaches *Pastel Painting*, a six-week class for all levels. Her teaching style is inclusive, encouraging, thoughtful, and intelligent, a mirror of the woman herself.

While neither of Nancy's parents were artists, her grandmother, whom she saw nearly every weekend, would take her to Manhattan galleries and museums and her godmother would give her presents of art supplies. "I still get a flutter here when I think about those gifts," Gladwell says, pointing to her heart. By the time she was twelve, she and her friends were making the trip to Manhattan museums on their own.

Going off to Hood College in Maryland as a math major, Gladwell transferred to the art program at George Washington University, having decided that art was where her heart lay. At George Washington, she quickly discovered that non-representational art had taken college campuses by storm. De Kooning, Albers, and Mondrian were highly influential to the college curriculum and Nancy's intense desire to paint figures and figuratively was, to put it mildly, not encouraged. "You are artistically constipated," one professor informed her.

After graduating college, Gladwell went to Italy to "learn to paint and draw well." Undaunted by the fact that she only knew a friend of her parents and very little Italian, she first enrolled at the Academia di Belle Arte in Florence and, then, at Studio Simi founded by Filadelfo Simi in 1886. At last at Simi, she found the figurative discipline she craved. "I would stop into churches on my way home from class to see the frescoes," says Gladwell.

Two of Gladwell's major influences are the frescos of Piero della Francesca, known for their exemplary use of negative space, and a stilled narrative emanating peace and Vermeer who masterfully used light to define, and unify a composition. These qualities are also evident in Gladwell's work, figures captured in a timeless spatiality, at one with their environments, and inferring a subtle narrative.

Gladwell is well-travelled and well-read. She made a trip in a Volkswagen bus from Italy to Iran (the year before the Shah was deposed) with a few fellow student friends. This trip broadened her mind to other lives and other ways of being. Her reading list is varied and substantial: "I never feel right if there's not a book right there," she says, pointing to her coffee table. Fittingly, she loves Dickens and Hardy for their "jewels of information, placed just so...it's like looking at a painting."

Underscoring her interest in the portrayal of the human condition, she is currently involved with a program called Community Mapping, which seeks to bring understanding and awareness of racial injustice through art and dialogue.

Gladwell works primarily in oil, but says that pastels taught her the most about color. She asks the viewers of her art to put some effort in. Do you see how the light brings your eye to that figure, how it defines that negative space, and how that negative space now becomes a visual metaphor for inclusion, oneness, and an exploration of the human condition?



Nancy Peel Gladwell, *Rob in Red & Blue*, pastel.



Nancy Peel Gladwell, *The Source*, oil.

Her teaching is a well-thought-out succession of fundamental artistic principles presented in a pressure-free atmosphere. What Gladwell does is invite her students to see and make visual choices. In the process, students grow their visual vocabulary and expand their artistic boundaries.

NOSTALGIA, PEACE, TRANQUILITY – Sarah Stifler Lucas, Elected Artist

Nostalgia, Peace, Tranquility, Beauty, Consistency. These are words that come to mind when viewing the Impressionistic work of Shirley Caen Youngs, an artist I have admired for many years.

I first saw Shirley's work in the 1970s and it spoke to me, and luckily it wasn't too long before we met. Her beautiful paintings often depict women and children engaged in peaceful outdoor pursuits such as walking on the beach, investigating wooded sanctuaries, and contemplating nature. Needless to say, her paintings are represented in collections throughout the US and abroad and have been featured on magazine and book covers.

When she arrived in CT, she joined the Art Students League in New London, Lyme Art Association, Mystic Art Association and Lyman Allyn Museum, all of which were places for her to continue studying painting and to later become an instructor.

Shirley became an LAA Elected Artist member in 1986. In those days, it was run solely by volunteers, and she and Joann Ballinger worked together hanging exhibitions, coordinating hospitality and being board members. After moving to North Stonington, she spotted Foster Caddell's plein air group and decided to join his classes as well. Now, she mentors the next generation of LAA artists through their [Monitored Figure Drawing and Painting Group](#) Thursday mornings from 9:00 am to noon.

For this article, I asked Shirley the following three questions.

As an artist with years of experience, what advice would you offer artists as they embark on their career? Follow your heart. Honor the gift you've been given. Learn the basics, then let them go. Be free to be yourself as much as you can. Get a friend and/or fellow artist, and critique each other's work.

What elements in your work have changed the most over the years? I did a lot of plein air work initially. And because of my interest in the figure I was able to combine the two, thus painting the figure in the landscape.

Did you have a mentor or an artist who inspired you and/or helped to shape your vision? Yes, the American Impressionists and the work and words of Robert Henri. In his book, *The Art Spirit*, he wrote: "The demand to pass juries to obtain medals holds you as a slave. Don't be interested whether your paintings pass juries."

"Art to me is an expression too subtle for words," says Youngs. "To be given this means of expression is a gift beyond value. When I am painting, serenity settles peacefully over my life, and hopefully I express those pleasures to others to be enjoyed over again."



Shirley Caen Youngs, *Among the Violets*, pastel.

FOR THE YOUNG ARTISTS – Elsbeth Dowd, Development Director, with input from Zoey (6) and Zach (3)

One of the favorite books in our house is "Pablo the Artist", by Satoshi Kitamura (2005). As Pablo the elephant and his fellow members of the Hoof Lane Art Club prepare for an exhibition, Pablo is frustrated because nothing he paints seems quite right. He ventures out to do some plein air work, and after a very big lunch (he is an elephant, after all), he falls asleep. Inspiration comes in a dream from his animal friends. When he wakes up, Pablo knows just what to do, and his painting is the star of the show!

During the pandemic, art became more important to many of us, especially the children in our lives. I have been particularly grateful to one artist in particular - Mo Willems, author of well-known books featuring the Pigeon, Gerald the elephant, Piggie, Nanette, and the Unlimited Squirrels. As Artist-in-Residence at the [Kennedy Center](#), Mo realized that he could bring creativity and fun to children in a world turned upside down. He created a video series called "[Lunch Doodles with Mo Willems](#)", in which he teaches simple drawing techniques, encourages whole families to doodle together, and answers children's questions about his work. This was not only a lifesaver for us as a source of entertainment, but also helped my children develop new skills and probably a lifelong love of pigeons. These videos, along with others featuring Yo-Yo Ma, are truly not just for children. Check them out at <https://www.kennedy-center.org/mowillems>.



Digital art is not a widely accepted art form, and most art associations and galleries will not accept digital art for exhibition. That may be changing in some places. High profile artist David Hockney works daily on digital painting and in 2020 the Royal Academy of Arts in London, mounted a show of these works, “The Arrival of Spring, Normandy, 2000.”

Digital art will never replace traditional art in the sheer physicality and sensory process of art making. That said, there are good reasons to explore digital art. I like digital art applications because they are, generally, easy to learn with a low entry cost. All you need is your tablet, a stylus, and you’re in business.

As a dedicated traveler and plein air painter, I can use my tablet to sketch in a variety of media without lugging around a ton of equipment. As a bonus, I am almost invisible to others in a crowded spot. When I work with a sketch pad, people want to talk, critique, or (in one case) ask, “are you an artist, or what?”

On a pre-Covid 19 cruise, I used my tablet to practice figure drawing and found that I was able to do up to 20 sketches a day. I could do quick gesture drawings or a “long pose” if the “mod-

el” fell asleep in a lounge chair. I kept some of those sketches but deleted most. It is very liberating to just hit delete.

Depending on the application, you can go as crazy as you want, choosing to draw or paint in charcoal, pencil, pen and ink, oil, pastel, conte crayon, watercolor. Depending on the “media” you choose to work in, it’s very easy to erase just a portion of your creation. Yes, the stylus has an eraser nib and there is always the option to “undo.” With practice, you will learn about “layers” where you save your base drawing on the first layer, adding more layers so you can experiment without destroying your base line.

Although tablets are small, much larger drawings can be produced if the correct techniques are used in setting up your drawing size in inches/pixels, resolution, etc.

I have three apps on my tablet, each has a slightly different use. With all three, I strongly recommend that you go to YouTube where you will find on-line free demos and tutorials.

Art Set (\$2.99 and only available for iPad): This is a good entry level program. Choose your paper or canvas, choose your medium (oil, pencil, etc), pick your colors (which use actual color names such as Cadmium red or Ultramarine blue), and off you go. It is also a good app to use with young artists in the family.

Sketchbook (\$19.99): This app is designed for those that want to sketch, not necessarily do heavy duty animation. It has two ways to pick colors: through a color disk or the use of pre-selected color palettes, an easy way to go back to the same color. The grey scale palettes (warm and cool) are a great tool for value studies.

Procreate (\$9.99) This app can take you far but has the steepest learning curve. Fortunately, there are [online classes](#). Start with Sketching and move up from there. One trick is to pick a color palette from a favorite painting. Just hit the + symbol in the Palette section, pick “new” from file, and the app creates a palette of those colors. Pre-Covid, Apple Stores gave in-store one-hour sessions on Procreate, so keep an eye out for that in the future.

So, enjoy. It’s an easy way to practice your drawing every day.

Editor’s Note: By chance, while putting this newsletter together, I attended a presentation by Eric Urquhart who produces digital drawings, big drawings that he produces on his iPad using [ArtStudio](#) from Apple.

A graduate of Otis College of Art & Design, his primary form of expression is photography, digital paint, and pixels but he still enjoys picking up a pencil and a brush whenever he can. His day job is at Netflix Animation Studios.

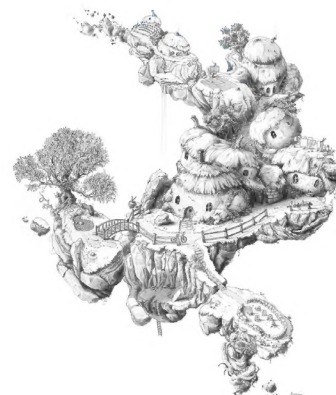
At right: Eric Urquhart, *Manhattan Island*, pixels. “Housing is an issue here. It’s crowded and expensive, but to most it is home. Outdoor activities are abundant. However, things have been quiet since the quarantine started.” www.EricsArt.com



Maura Cochran, *Study of Baldwin Bridge*, tablet



Maura Cochran, *Baldwin Bridge*, egg tempera



ARTIST TIP: My Trip to Cornwall, Sort of... *Jim Laurino, Elected Artist*

A patron recently approached me about painting a scene from Cornwall, England. The painting parameters were loose enough; a medium sized painting of Cornish architecture, inspired by paintings executed by the late Walter Elmer Schofield.

Whenever possible, I paint from life. Unfortunately, the budget for this commission did not support a flight overseas and a sketching journey along the UK coastline! The Schofield body of work was immensely helpful, but I still needed solid reference material, and my own perspective on location.

Enter Google Maps! I often turn to Google Maps when I plan to paint an unfamiliar setting, and so I leaned into that resource once again.

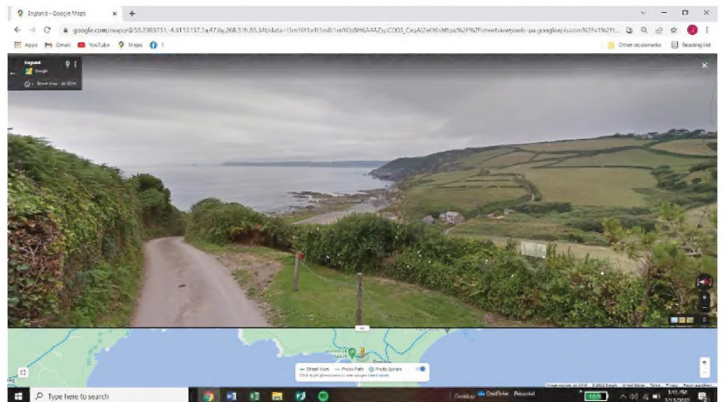
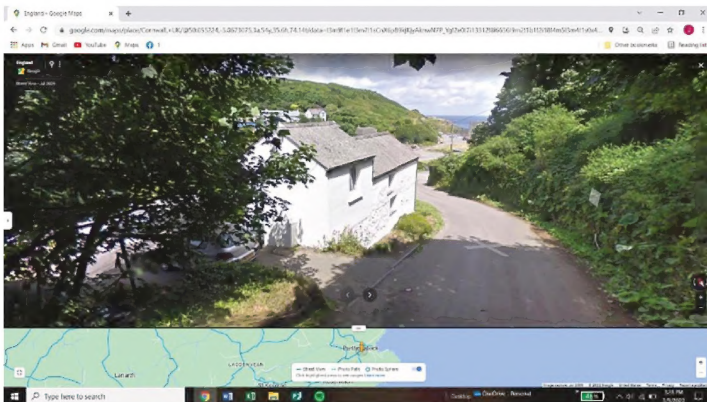
Using Google Maps, I “drive” around the location I plan to paint to eliminate less desirable spots and identify areas that look especially promising from a painting standpoint. If you are patient, willing to take notes (I simply drop screen prints into MS Word), and don’t mind repetitive mouse clicks, you can cover a lot of ground in a relatively short amount of time. You will save a lot on gas expense and eliminate wasted search time if you are participating in a painting event.

Getting “behind the wheel” is simple enough, go to Google “Map <state, city, country you want to visit>”, zoom into the desired location, and click on a section of road that you think might interest you. Provided Google has mapped the road, a visual should appear on the lower half of your screen containing a street view (literally a picture of what the google car saw while it was driving about). Click on that “Street View”, and you’re driving!

Below are two snippets from my virtual trip to Cornwall, England. I typically use a split screen format so that I can retain a visual of the actual vista or subject that I want to paint or visit and a map with an orange ‘pin’ to identify the location. A view of the English channel from high-ground in Porthoustock, Helston, UK is shown below left and Hemmick Beach overlook, Saint Austell, UK is shown below right. Happy Travels!



Walter Elmer Schonfield (1866–1944), *May in Cornwall*, oil



THE MYSTERY OF MONOTYPES – Kathleen DeMeo, Associate Artist

When I tell people (including fellow artists) that my primary medium is monotype, I'm often met with a quizzical look, followed by, "What's a monotype?" Although monotypes date back centuries, it remains today a somewhat rare and unfamiliar art form.

The Italian artist Giovanni Benedetto Castiglione is often credited as the first to produce monotypes in the mid-1640s. Since then, artists have periodically discovered the medium, attracted by its simplicity, spontaneity, and desirable results. Edgar Degas' experiments with monotype led to some of the most beautiful examples of the medium. Such diverse artists as Rembrandt, Matisse, Picasso, Robert Motherwell, and Richard Diebenkorn have also embraced the monotype medium.

Monotypes are classified as prints, but with one major difference: the artist creates a single work instead of multiples or editions. When making a monotype, ink or paint is applied directly onto a smooth plate which can be metal, glass, plexiglas, or even gelatin. Unlike a woodblock or an etched metal plate, there are no carved portions, incised lines or raised surfaces that can be repeatedly inked to make multiples. The image is transferred to paper by applying hand pressure or using a printing press. After the print is pulled, all that remains on the plate is a light coating of ink that may be used to make a second and fainter "ghost print."

I typically begin my monotypes by applying oil-based printing ink using a roller (brayer) onto a plexiglas plate. I often employ pre-cut stencils, grasses, leaves or other textured, patterned items: cardboard, netting, lace, wallpaper – the possibilities are endless! I rest them inked-side-up on the plate, or inked-side-down on a print that's in progress before passing them through a large etching press. My works are multi-layered and require numerous passes through the press as I add more color or detail, building to the final image.

Another technique, favored by Degas, is "reductive" monotypes, where the entire surface of the plate is uniformly inked. Then, using brushes or rags, ink is removed creating lights from a field of opaque color. Reduction prints can be made with just a single pass through the press.



Kathleen DeMeo, *Mountains Majesty*, monotype

My own works are often not pre-planned. Rather, they evolve. Monotypes are a transfer process. Thus, I do not directly paint or mark the paper, but trust or surrender "control" to the press. There is an element of surprise to the medium (not always welcome) from happy excitement to disappointing frustration. Monotype images are reversed, so to add more color or imagery, one has to think "backwards." It's also nearly impossible to correct a perceived mistake, ink cannot be scraped off paper, nor entirely obscured with more ink. Still, I embrace the medium, letting the work guide me, and converting "unexpected gifts" into something positive.

Is there a difference between a monotype and a monoprint?" Yes, a monoprint is also made from a plate, but one that has a repeatable element such as etched or carved lines or patterns. A monoprint is a variation on a series due to each print being inked differently than the next. My monoprints below, *The Magic Hour* and *Black Hall High Tide* were made using the same plate but were inked differently.

I hope I've de-mystified a medium I've come to love. I'm fortunate to have access to the print studio at Lyme Academy of Art. Contact me at www.KathleenDeMeo.com if you wish to learn more about monotypes, or arrange a visit to the print studio.

